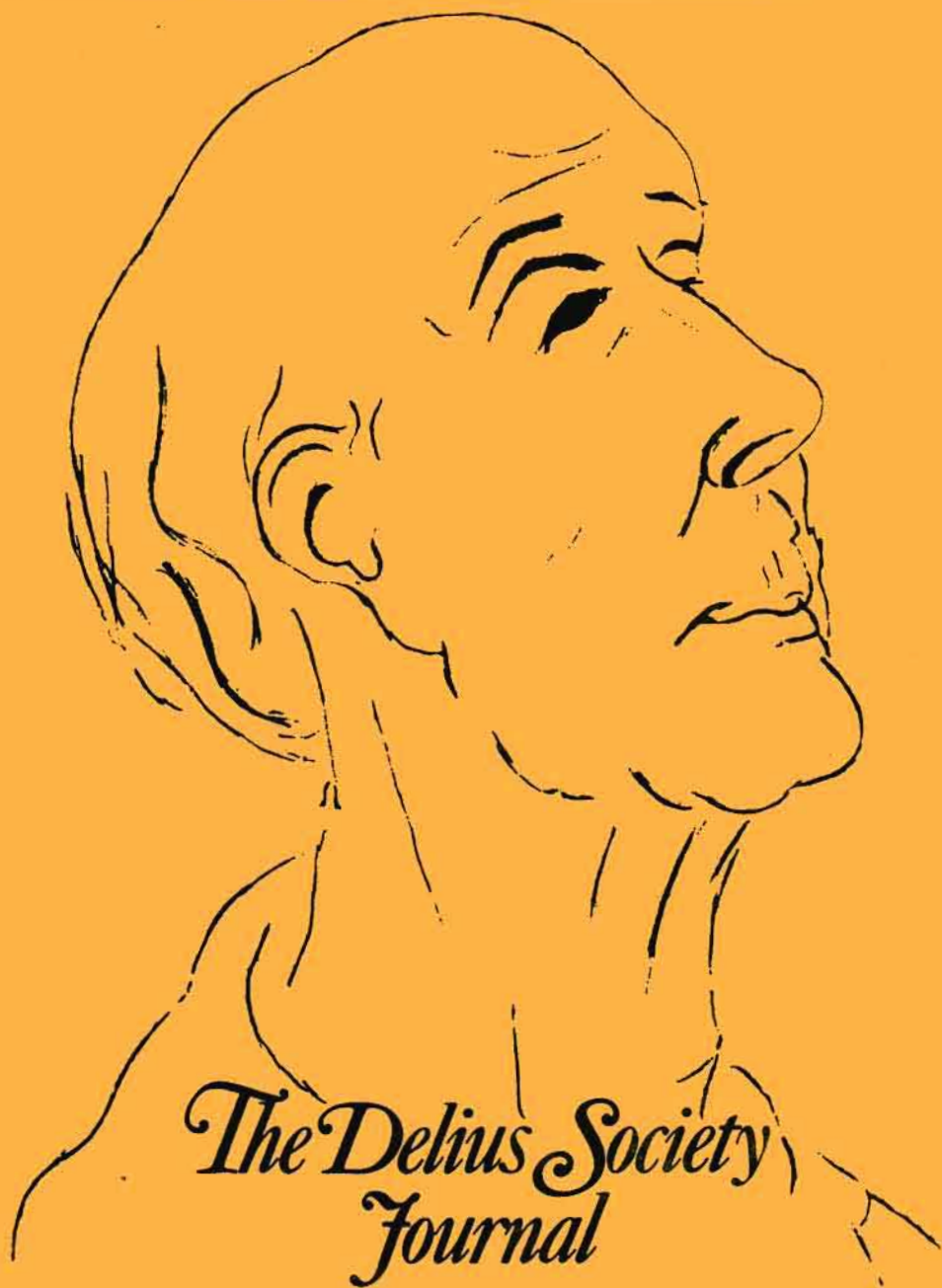


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*The Delius Society*  
*Journal*

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## *Cover Illustration*

F Delius by Dawn Redwood (after Kapp)

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## Editorial

"Oh dear! Oh dear! I shall be too late!" The White Rabbit might have been echoing the Editor's fear. The late arrival of the January Journal has inevitably delayed this issue somewhat and one can only apologise that members have therefore not received sufficient advanced notice of many of the forthcoming events.

One important event for which advanced warning certainly came too late was the first performance of *A Mass of Life* with the reduced orchestration prepared by Eric Fenby given at the Civic Hall, Borehamwood on March 1 1980. The soloists were Margot Archibald, Maureen Lehane, Edmund Bohan and Malcolm Singer, with the Barnet and District and the Finchley Choral Societies, and the Barlow Orchestra conducted by Alan Barlow. We have received two interesting cuttings from the Finchley Press. The first, dated February 1, reports on a pre-Mass talk given by Eric Fenby at the Moss Hall Junior School 'before a capacity audience'. Geoffrey Stern continues: 'It was a fascinating account told, as in Dr Fenby's volume *Delius as I knew Him* with humour and panache. But for his rapt audience, many of whom are currently in rehearsal for Delius's *Mass of Life*, there was a bonus — Dr Fenby's own interpretation of the work. I am reliably informed by someone in the know that Dr Fenby's exposition will have made all the difference to many of the choristers who, until now, have tended to find the work somewhat difficult and obscure.'

In the second cutting, dated March 7th, Geoffrey Stern gave high praise to the performance by the Barnet and Finchley Choral Societies conducted by Alan Barlow and said: 'The one disappointment of the evening's entertainment was the absence through illness of the man whose labours had contributed so much to its success — Eric Fenby. For Dr Fenby's programme notes and recent talk on Delius, whom he had served as amanuensis, had enabled the choirs to get the measure of the music, while his reduced orchestral version of the composer's original score had brought the costs of the enterprise to within manageable proportions'. The reduced score will be used again for the performance of *A Mass of Life* at Fairfield Halls, Croydon, on Saturday May 17th.



With the passing of time it is inevitable that we will lose members who over the years have become our friends. In this Journal we report the death of Mrs Miriam Emanuel, and another such loss is by the death of John Coveney of New York, on August 6th 1979. Mr Coveney had been an executive with the Capitol and Angel recording companies for 34 years and was most recently director of artist relations for Angel Records. He was among the early US members of the Delius Society and attended at least two of our Annual General Meetings. Mr Coveney was also a member of the Philadelphia Branch, and in a typically generous gesture has willed a sum of money to

the Branch, in recognition of its work for Delius. On February 3rd the Branch presented a recital as a memorial tribute to Ella Grainger and John Coveney.

It is with regret that we also report the death last March of the Czech-born conductor Walter Susskind at the age of 66. From 1968 to 1975 he was the principal conductor of the St Louis Symphony Orchestra with whom in January 1974 he gave four performances of *A Mass of Life*, in St Louis, New York and Washington. Sadly, too, from Jacksonville, we have heard of the recent death of Gloria Jahoda at the age of 53. Members will know of her book *The Road to Samarkand: Frederick Delius and his Music* (Scribners, New York 1969). Of her book on Florida, *The Other Florida*, a description of the countryside near Tallahassee where she lived, Eric Fenby has written: '(it) is masterly and unlikely to be surpassed. I found her a pleasant person when I met her some years ago.'



As we close for press there is good news circulating from operatic, broadcasting and recording quarters. English National Opera have announced a revival of *Koanga* for 1981, conducted by Sir Charles Groves with Eugene Holmes once again in the title role and with Sally Burgess as Palmyra. Especially welcome is the release on May 12th on BBC Records of *The Magic Fountain* in the BBC production conducted by Norman del Mar. The set on BBC Artium 2001 will cost £9.95. The same performance can be heard in a second broadcast of the work on May 11th. It is also hoped that the ENO North production of *A Village Romeo and Juliet* will be broadcast live from Leeds on May 23rd. Recently a bout of influenza prevented Gennadi Rozhdestvensky from conducting the Cello Concerto at Norwich, but his place was taken at short notice by Nicholas Cleobury. The concert is due to be broadcast during May (see Forthcoming Events). Finally, in September EMI are re-issuing the 1957 Beecham *Songs of Sunset* for the first time in stereo, coupled with the mono recording of Bantock's *Fifine at the Fair*. This important release will be on the 'Concert Classics' label. The Delius is also available in the United States on a new American label, though with a different coupling. How wonderful it would be if CBS showed the imagination to gather all their Beecham-Delius copyright recordings into a third splendid box and so virtually complete the re-issue of Beecham's recorded Delius legacy. But to return once more to the world of Alice, perhaps it is a case of 'jam tomorrow and jam yesterday – but never jam *to-day*'.

# The Delius Birthplace - A Solution

by Philip Jones

The facts concerning the exact location of the Bradford birthplace of Frederick Delius are far from clear. This uncertainty has an historical base in the annals of Delius scholarship and the confusion can be traced through all the biographies of the composer which have so far been published.<sup>1</sup> The majority of these biographies are factually correct for most of the time in their dating and placing of the composer's birth: the Delius family did live at No. 1-3 Claremont, Bradford; Frederick Delius was born at No. 6 Claremont and No. 1 Claremont was annexed to form the larger family home but the dates and subsequent interpretation of these facts have not, so far, been accurately assessed.

A copy of Fritz Delius's birth certificate may easily be obtained from the Registrar of Births, Marriages and Deaths in Bradford. This document shows that on 7 March 1862 a boy, Fritz Theodore Albert, was registered born on 29 January 1862 to Julius Delius, a stuff and yarn merchant, and Eliza Paulina Delius (formerly Kronig) at 6 Claremont, in the district of Horton, Bradford in the County of York. However, the document does not clarify the circumstances surrounding the birth at No. 6 Claremont in the first place as, after all, 1-3 Claremont has always been regarded as the family home. It is necessary, therefore, to go back several years and examine the fortunes of Julius Delius, the composer's father, so that the site of the birthplace may be established with certainty.

Julius was born on 6 January 1822<sup>2</sup> in Bielefeld, in the Prussian province of Westphalia. Like many other young German merchants in the mid-nineteenth century he emigrated to the North of England. Julius's naturalisation papers<sup>3</sup> provide early clues. These papers were written in Bradford on 17 March 1851 and state that Julius Delius had been in this country for five years. It seems, therefore, that he first came to England in 1846 and to Bradford by the above date.

Sir Thomas Beecham's biography of Frederick states that Julius's brother Ernst was the first to arrive in Manchester but the first evidence of his whereabouts is in 1847 when he was living in Irwell Place, Lower Broughton, and working for Abram Troost and Sons of 101 Portland Street, Manchester<sup>4</sup>. Julius also settled in Manchester, working for Messers de Jersey and Co., and after a few years moved to Bradford where he entered the business then carried on by Mr S.E. Sichel<sup>5</sup>, who also owned a commercial outlet in Manchester. This move to Bradford took place, from the date of the naturalisation papers, by 17 March 1851, and this is supported by the entry in the 1851 census which gives Julius's address as 3 Manor Street, Bradford, the family home of John Walker, a woolstuff manufacturer and stapler, at whose house Julius was lodging.

It is interesting to speculate at this point that, while working in Manchester, Julius and his brother may have been involved in the activities of the Man-



*Nos. 4 & 6 Claremont, Bradford. The entrance to No. 6 is at the left hand side.*

chester Liedertafel, a group of expatriate Germans united by a common interest in art and music and in particular by a love of singing German part-songs. This cannot be supported by documentary evidence but it is known that the Manchester group often collaborated with the Bradford branch of the Liedertafel giving several joint concerts in both cities<sup>6</sup>. Julius may well have met Sichel through the Liedertafel, but what is certain is that he met Charles G. Speyer through this organisation. Speyer was a first-rate pianist and was the conductor of the Bradford group, but he was also a stuff merchant of some standing in the city. *Musical Reminiscences of Bradford*<sup>6</sup> indicates that Julius was instrumental in forming the Bradford liedertafel in 1846 (Clare Delius erroneously dated this as 1856) but this is probably inaccurate as it has already been shown above that he had only just settled in Manchester at that time.

A year or two after joining Sichel in Bradford, Julius moved to the firm of Charles G. Speyer, a commercial link prompted by friendship and a common interest in music. He evidently joined as a partner or else became one shortly after moving as the name Speyer and Delius appears in the incomplete collection of local directories, now housed in Bradford Public library, from 1853 to 1855. Julius's home at that time is given as 3 Manor Row, Bradford. It appears that Manor Row and Manor Street are one and the same, the correct address being Manor Street, Manor Row. Furthermore, a renumbering took place there in the late 1850's and early 1860's with the result that No. 3 is in fact the present No. 4. Julius was clearly a lodger.



In Lund's Bradford Directory of August 1856 no trace of Charles Speyer, Julius Delius or their firm is to be found, but entry 11388 in the Burgess Roll<sup>7</sup> for that year gives Julius Augustus Delius occupying a warehouse in Nelson Street. The following year, in which the firm of Delius and Co. first appears in local directories, Julius reappears living in Claremont<sup>8</sup>. No number is given, but this was common practice at that time.

It is possible to interpret the above facts by collating two other sources to which reference has already been made: Julius Delius's obituary and the relevant paragraph in *Musical Reminiscences of Bradford*. This last source indicates that Speyer left Bradford and that the Liedertafel went into a period of decline. This is supported by the fact that no further entries for Speyer can be found in either the local directories or Burgess Rolls. Thus, Speyer's departure can be dated about 1855 and it seems highly likely that Julius returned home to Bielefeld to marry Elise Pauline Kronig. This is supported by Clare's biography, although Beecham states he married in 1856<sup>9</sup>. There is no record of Julius's home in 1856 for it must be concluded that as he had left Bradford to marry from lodgings, on his return he settled with his new wife in temporary accommodation for a short while before moving to Claremont. He must, therefore, have obtained his new warehouse in Nelson Street either just before leaving for Germany or just after he returned, that is after the inclusion date for the 1855 Burgess Roll and before that of the 1856 Roll<sup>7</sup>.

The first Burgess Roll entry for Julius's home at 6 Claremont is in 1860 although he was, of course, already there in 1857 and possibly 1856<sup>8</sup>. Nos. 2, 4 and 6 Claremont are in fact all in one block but appear to be only two semi-detached houses, the entrance to No. 6 being at the left-hand side of the building. It is evident from the deeds of these houses and from the occupancies detailed in the Burgess Rolls and local directories that this block has always contained three houses. A covenant is attached to the deeds of No. 4 Claremont dating from the original land conveyance between (1) George Wilbraham and others, (2) Henry Thomas George Fitzgerald and (3) Joseph Farrar on 11 July 1851. Joseph Farrar, a prominent citizen who was Mayor of Bradford for the year 1863 – 64, bought two plots in Claremont, one on which Nos. 2, 4 and 6 were built and one on the opposite side for Nos. 21 and 23. These are referred to in the covenant which binds him to erect on the first plot of land not more than three dwelling-houses and on the second plot not more than two. It goes on to describe in great detail the type and size of boundary walls to be constructed and these are still in evidence along most of Claremont. George Henry Farrar died on 7 September 1901 and his properties in Claremont, now Nos. 2, 4, 6 and 21, passed into the care of his trustees. The deeds of both Nos. 4 and 6 indicate that they were first sold as separate properties in 1922. It is quite clear, therefore, that Julius Delius rented No. 6 Claremont from Joseph Farrar.

It can be further concluded that Julius Delius and his family lived in No. 6 Claremont from 1857, or possibly 1856, until the latter part of 1863. The evidence for this is found in the Register of Baptisms of St. John's

Church, Little Horton, Bradford. Rose Georgina, the fifth child of the Delius family, was born on 27 June 1863 and baptised at St. John's on 23 December 1863. The place of birth was given as Claremont but at that time the south side of Claremont, containing No. 6, was still in the parish of St. Peter, now the Cathedral, whilst the north side of Claremont, in which Nos. 1 and 3 were situated, lay in the District Chapelry of St. John, Little Horton<sup>10</sup>. As the Burgess Roll for 1863 indicates that the Deliuses were still at No. 6 Claremont (the date for inclusion was 31 August 1863) it must be concluded that the family moved from No. 6 across the road to No. 3 sometime between 1 September and 23 December 1863, which is supported by the 1864 entry in the Burgess Roll.



*Nos. 4 & 6 Claremont, Bradford, photographed from the side and showing the entrance to No. 6.*

No. 6 Claremont is, of course, half of a semi-detached house. Julius must have felt the necessity to move to a larger house as he now had five young children and, in an age of large families, more were to come. This was no doubt his reason for moving into the larger house across the street, No. 3 Claremont.

On 30 November 1864 Charles Lund sold to J.F.W. Delius for £2450 a piece of land in the township of Horton with 'those two messuages or dwelling-houses and other outbuildings and erections now standing on the said plot of land . . . . . which are now in the several occupations of Julius Frederick William Delius and Samuel Bairstow Walmesley'<sup>3</sup>. It would seem that Julius moved house first, then bought the pair of semi-detached houses as a sitting tenant. Samuel Bairstow Walmesley soon moved across the road to No. 14 and Charles Calmann, another stuff merchant, moved into No. 1 by 1867. He, too, remained only a short time as the last entry in the Burgess Rolls is in 1872. Calmann must have still occupied No. 1 Claremont on 31 July

1872 because of the qualifying date for inclusion<sup>7</sup>. According to the Register of Baptisms at All Saints Church, Little Horton, the eleventh child of Julius and Elise, Hedwig Hilda Gertrude, was baptised there on 5 June 1874, the place of birth being given as No. 1 Claremont. Consequently, the expansion of the property, pictured in the biographies by Clare Delius and Sir Thomas Beecham, took place between August 1872 and June 1874. It is not possible at the present time to be more accurate with dating but future research may produce precise dates.

The following table shows the exact movement of the Delius family in Bradford from Julius's bachelor days until 1874 when he was at the height of his commercial success:

1851–1855:	Julius Delius, bachelor, lodging at 3 (Manor Street), Manor Row, Bradford
1855–1856:	Julius Delius returned to Bielefeld to marry Elise Pauline Kronig
1856:	Mr. and Mrs. Delius probably returned to Bradford
1857:	Mr. and Mrs. Delius living in Claremont, probably renting No. 6
1860:	Mr. and Mrs. Delius definitely renting No. 6 Claremont
1862:	Fritz Delius born at No. 6 Claremont
1863:	Delius family moved across the road to No. 3 Claremont
1872–1874:	Expansion of Delius family home to include No. 1 Claremont New address now No. 1 – 3 Claremont

The birthplace of Frederick Delius at No. 6 Claremont, Little Horton, Bradford on 29 January 1862 is thus firmly established.

## REFERENCES

1. Biographies by Peter Warlock, Clare Delius, Arthur Hutchings, Sir Thomas Beecham, Eric Fenby and Alan Jefferson.
  2. Records of the Deutsche Evangelische Kirche, Bradford.
  3. Deeds of No. 1–3 Claremont and other relevant documents held by Legal Department, Texaco Ltd., now on loan to the University of Bradford. These include Julius Delius's naturalisation papers, an appendage to which indicates that since his naturalisation Julius had adopted the middle name of Augustus instead of the correct name Friedrich Wilhelm. His reason for this was that he had actually forgotten them and been told the erroneous middle name by one of his brothers.
  4. Love and Barton's local directory for 1847, Manchester Public Library.
  5. Obituary of Julius Delius, *Yorkshire Observer*, 4 October 1901.
  6. *Musical Reminiscences of Bradford* by Cudworth, pub. W. Byles & Sons, Bradford 1885 reprinted from the *Bradford Observer*, p.42.
  7. The Burgess Rolls were a forerunner of the Electoral Register giving the names of all those male 'inhabitant householders' entitled to vote. The qualifying date for inclusion was August 31 up to and including 1869, and July 31 from 1870, for publication the following October.
  8. 1857 Post Office Directory of Yorkshire.
  9. The Delius Family Tree in the family archive at Bielefeld, West Germany, states that Julius was married there 21 August 1856 but facts from this source may be treated with some scepticism.
  10. Records of the Church Commissioners.
- (This article first appeared in the December 1979 issue of *The Musical Times* and is reprinted here by kind permission of the editor of that journal.)

# Worth a Guinea a Box

by John White

Most of us have been waiting, and probably with ever growing impatience, for the second box of Beecham recordings to appear from EMI. Now it has arrived, and in these performances we may anticipate that the mind of composer and interpreter will be as one, whatever incidental defects there may be in the playing or in the suitability of individual soloists. I must emphasise that the present article is not concerned with discussing the recordings beyond suggesting that they will be remarkable examples of sympathetic understanding. Fortunately this is not an isolated phenomenon, as is sometimes suggested, otherwise the art of music would be in a sorry state, since every performance is an attempt at a similar degree of insight. However, it must be remembered that all the interpretative genius in the world will be unavailing if the listener is unresponsive: he or she must be brought into the state where communication, from the composer to the listener via the interpreter, is complete. And the only way to achieve this degree of receptiveness — for the vast majority of us — is through knowledge.

Of course, knowledge of the *music* is the main aim, but I am not sure that playing a recording of *Summer Night on the River* five hundred times will necessarily bring us much nearer to the essence of it: indeed it may lead us to suppose that whatever Sir Thomas did in 1934, or whenever it was, was the only way to play the piece. This conclusion is then consigned to the memory, where it rests like a labelled fossil in a museum, and woe betide Mr. X. if he attempts a performance — his efforts are bound to be dismissed as spurious.

Some acquire the ability to read the scores and then to study them in great detail, and approached in the right way this can be a fascinating pursuit: but it is an adjunct to, not a substitute for, the establishment of that state in which the listener and the composer are brought together. A glance at some composers' scores, bristling with jargon and misprints and over-edited to the point of suffocation, will convince us that here is something calculated to defeat appreciation rather than enhance it. With Delius we are more fortunate. We either have beautiful reprints of the original scores or we have Sir Thomas's own edition, but even here the poor listener is left in a state of bewilderment. If the original edition of *Appalachia* says "doppio movimento" 15 bars after letter R, how can this become "poco piu mosso" in Sir Thomas's edition? It is better, like the Irishman, to stare the difficulty firmly in the face and pass on. Even the interpreter, once he has absorbed all the information on the printed page, must close the score and experience the music as sound within his mind.

The title, as most readers will doubtless be aware, is taken from the advertising slogan for that universal commodity, the Beecham Pill, not to be confused of course with the aural relaxative, the Beecham Lollipop — Ed.

Like him, we must attempt to penetrate to the essence of the music — into what it “is”. It is difficult to describe this state of receptivity, akin to contemplation but active and involved in a sense that word does not generally admit. Music lovers will know at once what is meant and also how elusive this state of mind can be. It should be mentioned, in passing, that the more we hear of other music, the more we will appreciate Delius when we return to him.

It is my belief, though many will consider it fallacious, that the artist and his works are indivisible. This does not really contradict the generally accepted view that it is only the music that matters, but I am trying to draw attention to the concept that the music proceeded from the soul of Frederick Delius and was contained within it. Do not recoil, kind reader, at the use of the word “soul”, since Delius himself used it when he described music as a “cry of the soul”, however strange it may seem to hear such an expression from an atheist. (It would have been equally serviceable to have used the terms “psyche” or “mind” — any terminological inexactitude will do as we are here considering the mystery of being which has defied the power of human understanding at least until the present time.) If, then, we accept that the mind held within it — just as the acorn contains the oak tree — all the music that was to pour forth over the years, then we must accept that it was this same mind which guided him at every step of the way along his self-appointed path and with the one overriding aim: to give this music life. The study of Delius the man is thus very necessary if we are to understand his art: what he did and said is very relevant to what he wrote.

There will of course be many objections to this proposition. We seem to have the Platonesque idea that somehow there is an abstract concept called an Ideal Composer who can not only write invertible counterpoint and retrograde canons, but is morally without blemish and an ideal husband and father. There are times when these qualities occur together, but that is no guarantee of the quality of the music — if it were, most of our present repertory would disappear without trace. If we would — for the purpose of this exercise at least — try to avoid confusing music with morals, then we may finish by learning more about each. Perhaps Wagner has been more frequently vilified than most, and I would be the last to say that I would condone faults in him that I would criticise in another. But it has to be faced that the mind that created the nobility of Hans Sachs was also capable of composing anti-semitic diatribes. Prejudice and aggression are often a cover for fear and for some composers at least the greatest worry is their vulnerability. A lifetime can be spent trying to find a place where one can compose in peace and in this particular Delius was lucky, and so are we, in turn.

Biography is thus an essential part of our musical study although we should be careful to avoid false conclusions. It can be misleading to try to connect events in a man’s life with what happens in his music (although I do not think this should prevent one from doing so, where it appears to be justified). A composer is more likely to write a “Lament” when he is in the best of spirits than when he has a toothache. The essential point is that the bio-

graphy should be truthful. Without any doubt, the most important document we have is Eric Fenby's "Delius as I knew him". With consummate tact, yet with complete truthfulness, we are given a picture of the man from which all sentimentality and exaggeration have been removed: this is the way he was, whether we like it or not. No doubt much was left unsaid, but we have enough to conjure with, in this book, in all conscience. Any attempt at a complete life must be measured by this yardstick and it is surprising that Sir Thomas should have failed in the undertaking. He knew Delius himself, and had access to many others with first-hand knowledge.

It was natural, in the circumstances, that EMI should have chosen to include a paperback reprint of Sir Thomas's *Frederick Delius*<sup>1</sup> in their first box of records, rather than a biography from another source, and in his preface Sir Thomas is at pains to point out that he wished to paint a truthful picture. In Philip Heseltine's book he finds a "strain of superlative eulogy running throughout this slightly juvenile effort"<sup>2</sup>, a criticism which I find unfair, but in line with condescending remarks about Heseltine in other parts of the book (page 176 for example). But what is truly astonishing is the passage at the end of the Preface:

"He (Delius) seemed on the whole to have lived, in comparison with the majority of his fellow-men, a decent and orderly sort of life . . . as for his married life, I considered that I could safely take the risk (with Jelka's consent) of citing him as an orthodox type of the model husband."<sup>3</sup>

And so we are presented with the portrait of an easy-going man-of-the-world, the whole diffused with a Wodehousian rosy glow, for it must be said that the book is a delight to read. The orotund phrases fall majestically from the text, cushioning us from even the cruellest facts, so that the contraction of syphilis becomes "a heavy blow in the defection of his favourite goddess Aphrodite Pandemos who had returned his devotions with an affliction . . ."<sup>4</sup> Concerning the music, it is no surprise to find Sir Thomas discussing the Requiem with distaste, for despite his often outrageous pronouncements he seems to have had the mental attitudes of a conventional man. But it is strange to find him saying of *The Song of the High Hills* —

"It may be that the purely instrumental portion of the middle section is slightly redundant, but it is within the discretion of a judicious conductor to effect some abbreviation here."<sup>5</sup>

I have not heard of a performance where this has been done and I hope I never shall.

It would not have been necessary to draw attention to inadequacies in Sir Thomas's biography but for the fact that its inclusion in the EMI box was greeted with general approval. For those new to the music of Delius the records will provide a magnificent introduction but the picture of the man they receive will be considerably out of focus. (That tact and truthfulness need not be mutually exclusive has recently been shown by John Bird's magnificent book on Percy Grainger. This book proves the point that I have been attempting to make: that a man is not diminished by the truth if we treat the truth with respect and understanding. Since reading Mr. Bird's

account my regard for Grainger has grown and deepened and so, I believe, has my understanding of his music.)

Fortunately, the necessary corrective has now been published: *Delius: a Life in Pictures* by Lionel Carley and Robert Threlfall. Here at last it was possible to give substance to the people and places in Delius' life in a way that a written account alone cannot hope to achieve. Much of the text is made up of quotations so that the participants in the events speak for themselves. When it is appreciated that the majority of the illustrations could have given rise to a paragraph of text in a conventional biography it will be seen that a vast amount of information has been packed into about 100 pages, each of which presents endless opportunities for reflection and research. Biographies of this kind are making a frequent appearance now, but here we have the advantage of an unusually wide range of drawings, painting and sculpture, much of which is of great distinction quite apart from its documentary worth. The man who emerges from these pages is challenging and vigorous and certainly more disturbing than Sir Thomas would have us believe. It is hardly surprising that this "Life in Pictures" has received praise from every quarter.

Now, more than ever, a detailed and fully documented biography is required but in the short term there will be much to learn from the forthcoming publication of the correspondence, selected and translated where necessary by Dr. Carley. In the meantime we are fortunate in having this handsome book and the recorded treasury of Delius's unique interpreter. Here, at last, both the music and the man have apt commemoration.

## Notes

1. *Frederick Delius* by Sir Thomas Beecham (Hutchinson 1959)
2. *Ibid.* p.9
3. *Ibid.* p.12
4. *Ibid.* p.119
5. *Ibid.* p.168

# OBITUARY: Miriam Emanuel

by Estelle Palmley

One of my first jobs as a shorthand-typist was in an office off Mount Street, Park Lane, and to my young eyes this was a most glamorous part of London. Many years later I returned to this place of happy memory, on my way to a reception at the home of Dr. & Mrs. Philip Emanuel. From then on No. 44 Mount Street symbolised for me an oasis of civilisation in an increasingly uncivilised world.

Dr. Emanuel's sudden death in 1974 was a great blow, and now we record with sadness that Mrs. Emanuel died on the 10th February this year, after a painful illness. The funeral took place at Hoop Lane Cemetery on the 12th

February, and was attended by our President Dr. Fenby, and Chairman Mr. Meadows.

Miriam Emanuel had a life-long love of music, and it was fortuitous that her second marriage was to Philip Emanuel, friend and solicitor to Sir Thomas Beecham, whom they frequently entertained in their charming home. The Emanuels were honoured visitors at the Delius Festivals in Jacksonville, which Mrs. Emanuel continued to attend after her husband's death.



*Miriam Emanuel (left) together with Eric and Rowena Fenby at the 1978 Jacksonville Festival.*

When I asked Mrs. Emanuel's family for a photograph for possible reproduction in the Delius Journal, I suggested a group picture, as I could never think of Mrs. Emanuel alone, but always with others, because she liked to be with people.

In June of last year, when Mrs. Emanuel was still recovering from more than one stay in hospital after a fall, she invited Fraulein Evelin Gerhardi, Frau Malve Steinweg, Mr. & Mrs. Christopher Redwood, and me, to tea at Mount Street. Mrs. Emanuel expressed great regret that she could not entertain more members of the Delius Society on this occasion but looked forward to a time when she would be feeling better and able to resume wider hospitality. Mrs. Emanuel was always particularly pleased to welcome overseas members.

We learn that the 1980 Jacksonville Festival, which was to have been dedicated to Mrs. Emanuel, will now be a memorial to her, and will be attended by her daughters, Mrs. Jean Rose and Mrs. Shirley Arkush. The main Delius work will be that poignant reminder of loss "Sea Drift", with baritone soloist John Shirley-Quirk.



# Delius and Grainger

A Talk by John Bird : Holborn February 20th 1980

This year's Holborn meetings got off to an excellent start with John Bird's outstanding talk on 'Delius and Grainger', well attended by members of both the Delius and the Grainger societies. Most readers should be familiar with John Bird's fascinating and sympathetic biography of Percy Grainger (Paul Elek, 1976) – a must for Delians – but his talk, by focussing our attention on certain select aspects of Grainger's life, equally brought home the achievement and importance of this still rather misunderstood figure, more familiar to us through his close friendship with Delius.

A fair portion of the evening was concerned with folk-song in general and with *Brigg Fair* in particular. John Bird suggested that Grainger may well have been introduced to the beauties of British folk music while at Frankfurt by the amateur musician Karl Klimsch to whom he had turned after falling out with his Conservatory professor Ivan Knorr. It was not long before he was gathering a few Scottish songs while on holiday in Argyllshire in 1900 and by 1905 he was collecting in earnest, his enthusiasm this time having been fired by a lecture given that March in London by Lucy Broadwood, the secretary of the Folk-song Society. With the necessary introductions and arrangements made by her, in April and August Grainger visited the market town of Brigg both to collect folk-songs and to attend the North Lincolnshire Musical Competition Festival there, a folk-song class being added that year. The winner was the 72 year-old Joseph Taylor with the song *Creeping Jane* and not *Brigg Fair* as has sometimes erroneously been stated. (Some ambiguity in Winefride Elwes's biography of Gervase Elwes (p.163) may have been responsible for this.) In fact *Brigg Fair* was neither the prize-winning song nor was it sung at the festival. Grainger had already collected it privately from Taylor on April 11 at Brigg. The following year he began to use an Edison Bell photograph to gather the folk-songs and in this way altogether collected 216 cylinders of English folk-songs. As John Bird said, Grainger had been dissatisfied with the 'pencil-and-pad approximations of his colleagues and probably incurred their disfavour somewhat when the honesty and accuracy of this new science of recording threatened some of their strongly-held theories!' John stressed the thoroughness with which Grainger approached his task and how his methods, for their very precision, set him at odds with others in the field like Cecil Sharp. It was then a common practice to note down not what the collector actually heard but what he thought ought to have been sung, so 'rounding out the bumps' in the folk-songs. They would write down only one version of the tune for the whole of a ballad, ignoring any of the subtle differences and variations. As Grainger commented, 'no folk singer would ever do anything so poverty-stricken'. He held his folk singers in high regard, referring to them as 'kings and queens of song'.

Grainger's folk-song collection, which as John Bird so rightly claimed should in many ways have revolutionised this field of music, to our great

shame remains unpublished to this day, yet it is a tribute to Grainger's success that although he possibly only spent about two weeks collecting in this country (there was much collecting elsewhere), of the eleven songs with words known to be unique to Lincolnshire he managed in that brief space to collect seven. In itself no mean achievement. John also pointed out that much of Grainger's initial collecting was done before he met Grieg in 1906, so putting paid to the idea that he began at Grieg's suggestion. Grainger completed his own choral setting of *Brigg Fair* early in 1906 and it was first performed at Brigg that May. Joseph Taylor, who had apparently learnt the song from a gypsy, could only remember two verses so Grainger initially added four but eventually settled for three extra stanzas taken from other songs not from Lincolnshire. Collectors were understandably surprised to encounter descendants of Taylor still singing *Brigg Fair* in a version almost identical to Taylor's but with the addition of the three or four foreign stanzas! Grainger in fact also collected another quite different *Brigg Fair* from a Mr Dean of North Lincolnshire who knew only one stanza but sang it twice on a 1906 wax cylinder (while in old age and in bed with a gash on his forehead as a result of a fall) to the tune known as *Lisbon* which Grainger used in his *Lincolnshire Posy*. We were able to hear the rare recording as well as Grainger's comments on collecting it.

John Bird then went on to Grainger's first meeting with Delius, in April 1907, possibly at the Chelsea home of Robin Legge who arranged an evening when *Appalachia* was played to a gathering of musicians. Legge lent Grainger a copy of the score, and a letter (a copy of which was on show in the marvellous display that John Bird had set out for us) gave some indication of Grainger's first reactions to Delius's music. On April 21 1907 he wrote: 'Excuse my writing, but I do think the harmonies and all I can make out of the score just *too* moving and lovely. Longing to hear it'. It was interesting to hear that Grainger took a copy of the work with him to Norway to show Grieg. That Delius came to write his own *Brigg Fair* (dedicated to Grainger) as a result of Grainger's setting is of course well known, but John Bird read an amusing anecdote concerning its first London performance. [This is to be found in Grainger's own programme note to *Brigg Fair*, reprinted with this article.]

Grainger at this time had vowed not to have his own original compositions performed, partly through an over-sensitive reaction to his friends' criticisms and to some extent also for fear that the radical nature of his works might arouse a hostile reaction which would damage his earning power as a concert pianist, his source of income for his mother and himself. But Delius advised against this attitude and was instrumental in getting some of his works performed at a Musical League concert in 1909 where they were rapturously received.

The extent of Grainger's devotion to Delius was clearly outlined. It seems they even at one time discussed the possibility of going to America together to collect Negro folk-songs. Another letter photocopy in the fascinating exhibition hinted at this when Grainger wrote on January 31 1909: 'And how I look forward to a tunehunt with you once among Darkie America!'

# GRAINGER'S

## CHORAL AND ORCHESTRAL CONCERT

**Carnegie Hall** 57th Street and 7th Avenue  
New York City

**Wed. Eve., April 30th, 1924**  
at 8.15 P. M.

*First Appearance in New York of the*

## BRIDGEPORT ORATORIO SOCIETY

(250 VOICES)

ORCHESTRA OF 94 PLAYERS

CONDUCTORS: PERCY GRAINGER & FRANK KASSCHAU

### Program

1. **MARCHING SONG OF DEMOCRACY**.....**GRAINGER**  
(Born Melbourne, Australia, 1882)  
For mixed chorus, organ and orchestra.  
(\*First performance in New York).  
Organ: Frank Kasschau.  
Conductor: Percy Grainger.
2. **NORTH COUNTRY SKETCHES**.....**DELIUS**  
(Born Bradford, England, 1863)  
Impressions of Northern England, for orchestra.  
(\*First performance in New York).  
(a) Autumn—The wind sighs in the trees.  
(b) Winter landscape.  
(c) Dance.  
(d) The March of Spring. Woodlands, meadows and silent moors.  
Conductor: Percy Grainger.
3. **TWO "PSALMS", Op. 74**.....**GRIEG**  
(Born Bergen, Norway, 1843)  
Based on old Norwegian church melodies, for unaccompanied mixed chorus and Baritone solo.  
(a) In Heav'n above.  
(b) God's Son hath set me free.
- TWO "SONGS OF THE CHURCH", Op. 37**.....**RACHMANINOFF**  
(Born Novgorod, Russia, 1873)  
Based on traditional melodies of the Russian Church, for unaccompanied mixed chorus.  
(c) Hymn to the Mother of God.  
(d) Laud ye the name of the Lord.  
Baritone Solo: Alois Havrilla.  
Conductor: Frank Kasschau.
4. **THE SONG OF THE HIGH HILLS**.....**DELIUS**  
For mixed chorus and orchestra.  
(\*First performance in New York).  
Soprano Solo: Catherine Russell.  
Tenor solo: William Owen Gilboy.  
Conductor: Percy Grainger.

*\*First performance in America of Delius' "North Country Sketches" and "The Song of the High Hills", at Bridgeport, Conn., evening of April 28th, 1924. (Concert of Bridgeport Oratorio Society.)*

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It became evident just how much work Grainger put into promoting Delius's music abroad. He was of course an exponent of the Piano Concerto and plans for performances in Russia of that work were only frustrated by the outbreak of war. Besides making piano arrangements of *The Song of the High Hills* and *Dance Rhapsody No. 1*, he conducted performances of *Brigg Fair*, *Air and Dance*, *Cello Concerto* (with his Frankfurt friend Herman Sandby as soloist), *Dance Rhapsody No. 1*, *North Country Sketches*, *On Hearing the First Cuckoo in Spring*, *Summer Night on the River*, and *The Song of the High Hills*, in most cases giving the first American or Australian performances of the works. He also played in the Cello Sonata and the Second Violin Sonata as well as taking the solo part in the Piano Concerto. While staying with Delius in Norway in 1923 he assisted with the 'General Dance' for *Hassan*. John Bird suggests that we shall probably never know now just which was Grainger's and which was Delius's work in the Dance, but with carefully chosen illustrations he was able most convincingly to suggest that at least one passage bore the unmistakable stamp of Grainger with its shifts of harmony and rhythm when played alongside parts of the *Pastoral* from the *In a Nutshell* Suite of similar vintage.

At the outbreak of the First World War Grainger had moved to America. There was a time, we heard, when he considered returning permanently to Europe and Delius invited him to live at Grez in whatever capacity he chose, but Grainger declined the offer. His visits to Grez were surprisingly few, the first possibly being in 1925 with others in 1927, 1929, 1930 and 1931. It was while he was in Europe that a telegram from Jelka called Grainger to Frankfurt where a conductor was needed to rehearse the chorus for a performance of *The Song of the High Hills* as part of the sixtieth birthday concert there in Delius's honour. A year later he was conducting the first American performance of that work together with the *North Country Sketches*. News of Delius's death reached him while in Australia and he straightway set about arranging a memorial concert there.

John Bird provided some pertinent thoughts on the questionable value and pitfalls of excessive musical analysis, especially in the realm of searching for influences and similarities between these two composers, and an absorbing evening was concluded with recorded examples of both Grainger's and — appropriately — Joseph Taylor's art. For the rest there was the fascinating collection of photographs, letters, records and concert programmes laid out around the lecture hall to chronicle the friendship of Delius and Grainger. John Bird deserves our warmest gratitude for the trouble he had taken to allow us such a detailed insight into this friendship.

S.F.S.L.

*Percy Grainger's programme note for the performance he conducted of Brigg Fair in the Hollywood Bowl in August 1928. [At that time Delius's year of birth was mistakenly believed to be 1863. The first London performance of Brigg Fair took place in 1908, not 1907 as suggested below. It is also worth noting that Grainger omitted the third of the printed verses in his choral setting of Brigg Fair.]*

**"Brigg Fair", an English Rhapsody (Based on an English  
Folksong, Collected in Lincolnshire, England  
by Percy Grainger) - - - - - Frederick Delius**

(Born January 28, 1863, at Bradford, England; now living at Grez Sur Loing,  
France.)

Born at Bradford, Yorkshire, England, of German parents in 1863, Frederick Delius is a rare instance of a European composer whose creative inspiration was awakened in the New World. Coming to Florida as a young man, 21 years old, it was the untrammelled beauties of the Southern river scapes and the untutored singing of the Southern negroes that stirred his imagination to musical expression and determined him to go to Leipzig to increase his knowledge of music. Always a lover of the wilds, his art is essentially vocative of virgin nature (especially of hills and rivers and the sea) and the most fundamental and enduring of human emotions. These urges are expressed in a musical language of great subtlety and complexity in which the influence of his four greatest musical admirations — Bach, Chopin, Wagner and Grieg — are blended into a strikingly original whole.

Unusually cosmopolitan in his affinities, divorced alike from modernistic and antimodernistic limitations and utterly free from all "isms" and esthetic theories, Delius has never affiliated himself with any "school" or "movement" but has always remained that rare specimen — a genuine individualist. He is (as Bach was in his day) essentially a manifestation of cumulative culture; at once an experimentalist and a conservative. His music is thus curiously independent of time and place, is swayed by no ephemeral momentary crazes or artistic fashions, being always an inevitable expression of wondrously deep and always strongly personal feeling. One feature that marks off Delius sharply from most of his contemporaries is the pregnancy of his melodic invention. Although primarily a harmonist, he is yet able to create melodies that are as ingratiating in their simple loveliness as any folk-song, as trenchant and pithy as the themes and motives of the great classic and romantic composers.

Delius' "Brigg Fair" came into being in the following way: In 1905 I noted down from the singing of Mr. Joseph Taylor, of Saxby-All-Saints, Lincolnshire, England (the most perfect English folk-singer I ever heard, whose illuminating renderings of English rural songs and singing traditions have been finely recorded by the London Gramophone Co.), a model melody of singular archaic charm, entitled "Brigg Fair", the words of which ran as follows:

"It was on the fift' of August, the weather fine and fair,  
Unto Brigg Fair I did repair, for love I was inclined.

I rose up with the lark in the morning, with my heart so full of glee,  
Of thinking there to meet my dear, long time I wish to see.

I looked over my left shoulder to see whom I could see,  
And there I spied my own true love, come tripping down to me.

I took hold of her lily-white hand, and merrily was her heart,  
And now we're met together, I hope we ne'er shall part.

For it's meeting is a pleasure, and parting is a grief,  
But an unconstant lover is worse than a thief.

The green leaves they shall wither, and the branches they shall die,  
If ever I prove false to her, to the girl that loves me."

Hearing my choral setting of "Brigg Fair" and falling in love with its ingratiating underlying melody, Delius asked my permission to use it as the basis of an orchestral rhapsody. The present work was the outcome. When Delius' "Brigg Fair" was first performed in London (about 1907) Mr. Joseph Taylor was staying in that city with my mother and me (he was then recording his folksongs for the London Gramophone Company), delighting us with his personality, which was every bit as sweet and charming as his singing. He went to the concert with us and found no difficulty in enjoying the symphonic subtleties Delius had woven round his (Taylor's) countryfied ditty. When the "Brigg Fair" tune was given out at intervals by the English horn and other instruments of the orchestra, old Taylor gently "joined in" with his sweetly ringing tenor voice, to the amazement of the audience, who could not fathom how such a countryfied looking old gentleman should know by heart the contents of a modernistic orchestral work at the "first performance in London"!

Delius' "Brigg Fair" is not program-music and does not seek to express any definite plot or action. It merely elaborates the emotional mood of the folk-melody and its text — a late-summer dream of morning freshness, love, peacefulness, quiet rural jollity, lazy church bells and the glowing English country-side.

Therefore "Brigg Fair" does not purport to be a tonal pictorialization of scenes which might take place at an English fair. It consists of a free, *i.e.*, rhapsodic, set of variations and development of a Lincolnshire folksong which was discovered at Brigg.

## News From America

There are occasions when Delius activity in America seems to put to shame the country of his birth. Much of the credit must go to the enterprising Philadelphia Branch of the Society, now entering its fourth successful year. The 1980 American programme amounts to what we in England usually reserve as centenary treatment, and while most of it will be past news by the time this journal appears it nonetheless deserves to be recorded here in some detail. Briefly summarised, it is as follows:

### January 29

Two birthday Philadelphia broadcasts of commercial Delius recordings on WFLN-FM (Argo ZRG 875) and WUHY-FM (ASD 3159 & HQS 1126).

### February 3

A recital of rare English and American songs given by Michael Paul Lund (baritone) and David Booth (piano) at the Philadelphia Art Alliance as a memorial tribute to Ella Grainger and John Coveney.

### March 13-18

The 20th Delius Festival in Jacksonville, Florida, dedicated to Mrs. Emanuel and including two performances of *Sea Drift* on the 17th and 18th. The guests included Dr. Eric Fenby, Major Norman Millar, and Mr. and Mrs. Robert Threlfall, though unfortunately Dr. Fenby was indisposed at the last moment.

### April 25 & 27

Performance of *Koanga* at the Shreveport Civic Theatre, Louisiana. The cast includes Edward Pierson (Koanga), Claudia Lindsey (Palmyra), Dan Marek (Simon Perez), David Ronson (Don Jose Martinez), Joyce Gerber (Clotilda), and Louis Nabors (Rangwan and Uncle Joe). Costumes designed by Robert W Lyon Jr., set designed by Drew Hunter, stage direction by Thomas Holiday, and musical direction by John Shenaut.

### May 9-12

Delius Festival Weekend in Philadelphia.

### May 9

7 p.m. First dress rehearsal of *A Mass of Life* at the Shubert Theatre, College of the Performing Arts.

7 & 9.15 p.m. Two showings of Ken Russell's film *A Song of Summer* at the Temple University Center City.

### May 10

2 p.m. A symposium on *A Mass of Life* at the School of Education, University of Philadelphia.

7 & 9.15 p.m. Repeat showings of *A Song of Summer*.

### May 11

2 p.m. Philadelphia Branch AGM.

5 p.m. Cocktails and Dinner at Canuso's Two Street Tavern. Guest of honour Felix Aprahamian.

8 p.m. An all-Delius chamber concert (First Violin Sonata, String Quartet, and songs) in Theatre 313, 313 South Broad Street.

### May 12

Philadelphia premiere of *A Mass of Life* given by the orchestra and chorus of the PCPA under Michael Korn. The professional Philadelphia Singers will swell the choral forces to about 150. The Philadelphia Branch have undertaken to secure reserved seats to all events (except cocktails and dinner) for a registration fee of \$ 15. Further details can be obtained from Peter Stukane, Programme Secretary, Amphion House, 908 Clinton Street, Philadelphia, PA 19107 – telephone (215) 922-4232.

Future plans promise to be every bit as exciting. The Opera Theatre of North Texas State University in Denton hopes to present the World premiere stage production of *The Magic Fountain*, with tentative performance dates of March 11-14 1981. Another planned World premiere, presented by the Philadelphia Branch, is of a 'commissioned work in memory of Delius for flute quintet by one of music's most colourful and eccentric composers destined to be the next Charles Ives or Havergal Brian', to quote the Branch circular.

The Philadelphia weekend in May should prove to be a veritable 'Deliusfest' and we very much hope that it meets with the public response which it deserves. Our thanks are due to Bill Marsh, the Branch Committee, for making the above information available to us, and may their enterprise meet with continued success.

Finally, the death of Ella Grainger was recorded in the previous issue of the Journal and two memorial tributes have been drawn to our attention. The first was a joint presentation by the Liederkrantz Foundation, the Percy Grainger Society, and the New York Chapter of The Norsemen's Federation on October 5 1979 in New York. A memorial concert of English and Scandinavian songs included two of Percy Grainger's folk-music settings, Delius's *Summer Nights* from his *Seven Danish Songs*, and a new cycle of songs and duets to the poetry of Ella Grainger composed by Eero Richmond. The singers were Sylvia Floy (soprano) and Ralph Stang (baritone) accompanied by Judith Nietzsche and, in the new song cycle, the composer. The second event, listed above, on February 3 this year, was an imaginative programme of songs by Frank Bridge, Bantock, Michael Head, Richard Lane, Warlock, and Percy Grainger. Ella Grainger's *Farewell to an Atoll* (which was reprinted in *The Grainger Journal* Vol. 2 No. 1 July 1979) opened the recital which also included Delius's *The Homeward Way; So White, So Soft, So Sweet is She* and *Twilight Fancies*.

## Correspondence

Dear Sir,

As a colleague for many years, I feel I would like to follow up the announcement of John White's retirement as hon. secretary with this appreciation of his valuable work for the Society. Indeed, until I came to write this letter I had not myself fully realised what a wide range this has covered.

Both John and I became members of the Society in 1962, the year of its formation. John joined the Committee, of which I was already a member, in 1964, and looked after advertising. In the same year he formed a Maidstone branch which functioned until he left the district. Prior to a performance of *Appalachia* by the Maidstone Symphony Orchestra in 1969, John gave a talk on this work, for which he has a particular admiration, in the Rural Music School. John began to edit the Delius newsletter, as it was then called,



in February 1966 and continued until July 1973. John then became Hon. Secretary in 1975. John has given the Society two talks on *Appalachia*, which he illustrated at the piano, and I envied his wife, Joan, who had probably heard those marvellous chords several times in rehearsal at home!

I would also like to take this opportunity of thanking Joan for her help with refreshments. Anne Pinder and I have been thankful that Joan always saw the need and never waited to be asked before joining us behind the counter at Holborn.

Members will realise that John had in fact wished to retire in 1978, and only the uncertainty of a successor persuaded him to continue in office. After John and Joan have had a good rest, we look forward to seeing them both at our meetings again.

Estelle Palmley.

## Forthcoming Events

May 11th BBC Radio Three (afternoon)

Second broadcast of the BBC studio recording of the first performance of *The Magic Fountain*, introduced by Robert Threlfall and Elaine Padmore. Soloists, BBC Singers and BBC Concert Orchestra conducted by Norman del Mar.

May 13th BBC Radio Three

Broadcast of a recording from the Norfolk and Norwich Festival on April 12th of the Cello Concerto. Soloist Julian Lloyd-Webber, with the BBC Symphony Orchestra conducted by Nicholas Cleobury.

May 17th at 7.45 a.m. Fairfield Halls, Croydon

James Gaddarn conducts the Croydon Philharmonic Society in *A Mass of Life*, with Iris Browne, Margaret Duckworth, Charles Corp and Tom McDonnell. This performance will use the reduced orchestration prepared by Eric Fenby. Tickets £1.60, £2.15, £2.65, £2.90 and £3.20.

(Too late for notification is a talk on the *Mass* given by Felix Aprahamian at St Peter's Church Hall, Ledbury Road, South Croydon on April 15.)

May 21st, 23rd & 31st Grand Theatre, Leeds

Performances of *A Village Romeo and Juliet* conducted by David Lloyd-Jones in the English National Opera North production.

May 30th BBC Radio Three

Mid-day broadcast of *Dance Rhapsody No 2* given by the BBC Northern Symphony Orchestra conducted by John Hopkins.

May 31st at 2.30 p.m. Queens Hotel, Leeds

Delius Society AGM to be followed at about 5 p.m. by a preliminary talk

about the opera given by Eric Fenby prior to the evening performance of *A Village Romeo and Juliet*.

June 15th at 3 p.m. Limpsfield

Visit to Delius's grave, St Peter's Church, High Street, Limpsfield, Sussex. Mr & Mrs Gilbert Parfitt have again kindly invited members to tea afterwards, and acceptances should be sent to 31 Lynwood Grove, Orpington, Kent BR6 0BD.

June 19th Nottingham

Performance of *A Village Romeo and Juliet* in the English National Opera North production.

July 3rd Norwich

Performance of *A Village Romeo and Juliet* in the English National Opera North production. (As the itinerary of this production has undergone some revision, it would be as well for members to verify these dates for themselves.)

August 25th Promenade Concert

The *Cello Concerto* with Julian Lloyd-Webber and the BBC Symphony Orchestra conducted by Mark Elder.

End of August London

An informal Society meeting to be held at the BMIC, 10 Stratford Place, London W1. Date and programme yet to be finalised.

October 30 at 7.30 p.m. Holborn Public Libraries, London

Delius Society meeting. 'Composer's Choice' — a piano recital by Robert Threlfall 'of music by composers Delius would have approved of'.

December 12 London

Delius Society meeting. An evening with Norman del Mar. Venue yet to be arranged (please note revised date).

Further details and ideas for future programmes via the Programme Secretary — Derek Cox, Highfield, Deanland Road, Balcombe, Sussex RH1 76LX (0444-83-294). Meetings held at the British Music Information Centre (opposite Bond Street Underground station) usually begin at the earlier time of 7 p.m.



